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Heroin's Grip Tightens



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JEFFERSON MONTHLY

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APRIL 2015



PHOTO BY JENNY GRAHAM

Sarah (Kate Hurster) finds herself enjoying Havana life and Sky Masterson (Jeremy Peter Johnson) in the OSF production of *Guys and Dolls*.



The Imperial Event Center in Medford presents The Brothers Reed on Saturday, April 11.

ON THE COVER

Area law enforcement agencies and social service organizations are dealing with a major resurgence of heroin use in the Rogue Valley.



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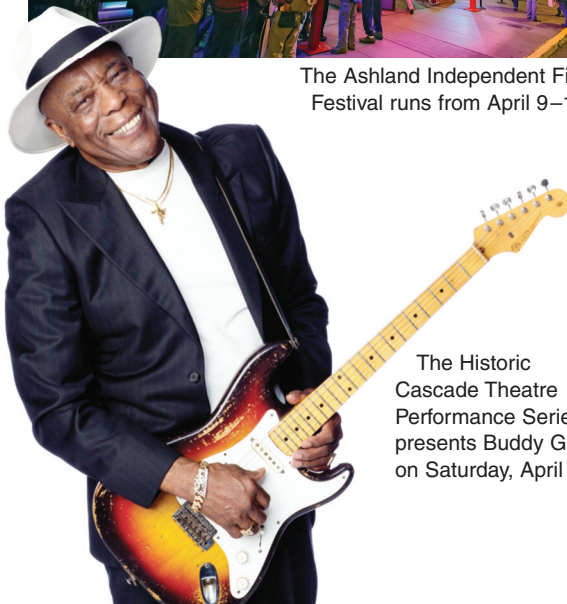
By Jennifer Margulis

Lieutenant Kevin Walruff, 49, is a big, clean-shaven man wearing a light blue button-down and a Santa Claus and reindeer tie. I follow him down a hallway and into a conference room in the nondescript building of florescent lighting and concrete blocks that currently houses the Medford Police Department. I notice that he has handcuffs clipped to his pants and .40-caliber Glock holstered at his waist. Walruff is the commander of MADGE, the Medford Area Drug and Gang Enforcement, a multi-agency task force comprised of investigators from the Medford Police, the Ashland Police, the Jackson County Sheriff's Office, the Jackson County Community Justice, the Oregon State Police and the FBI. MADGE works with several federal agencies, including the Department of Homeland Security, to stop illegal drug use in Jackson County.



CREDIT: ASHLANDFILM.ORG

The Ashland Independent Film Festival runs from April 9-13.



The Historic Cascade Theatre Performance Series presents Buddy Guy on Saturday, April 4.

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"Radio" Stories Hip Again

Harkening back to the golden age of radio when radio was the dominant home entertainment medium and families gathered around elegant living room radio consoles to experience the latest episodes of *Dick Tracy*, *The Lone Ranger* or *The Shadow*, dramatic audio storytelling is making a comeback. While the nostalgic days of radio are long gone, podcasts are breathing new life into the tradition of telling stories without pictures.

Consider this:

- Last year, Apple reported that subscriptions of podcasts through iTunes reached 1 billion.
- According to CNN, the podcast phenomenon *Serial*, from the producers of *This American Life*, was downloaded over 40 million times as of December 23, 2014.
- Roman Mars' 99% *Invisible* and *Radiotopia* podcast projects have raised over \$1.2 million in the last years in Kickstarter crowdfunding campaigns.
- NPR's newest podcast *Invisibilia*, another spinoff from producers of *This American Life*, was downloaded 9.1 million times in the first 21 days following its release and 20 million times in total.

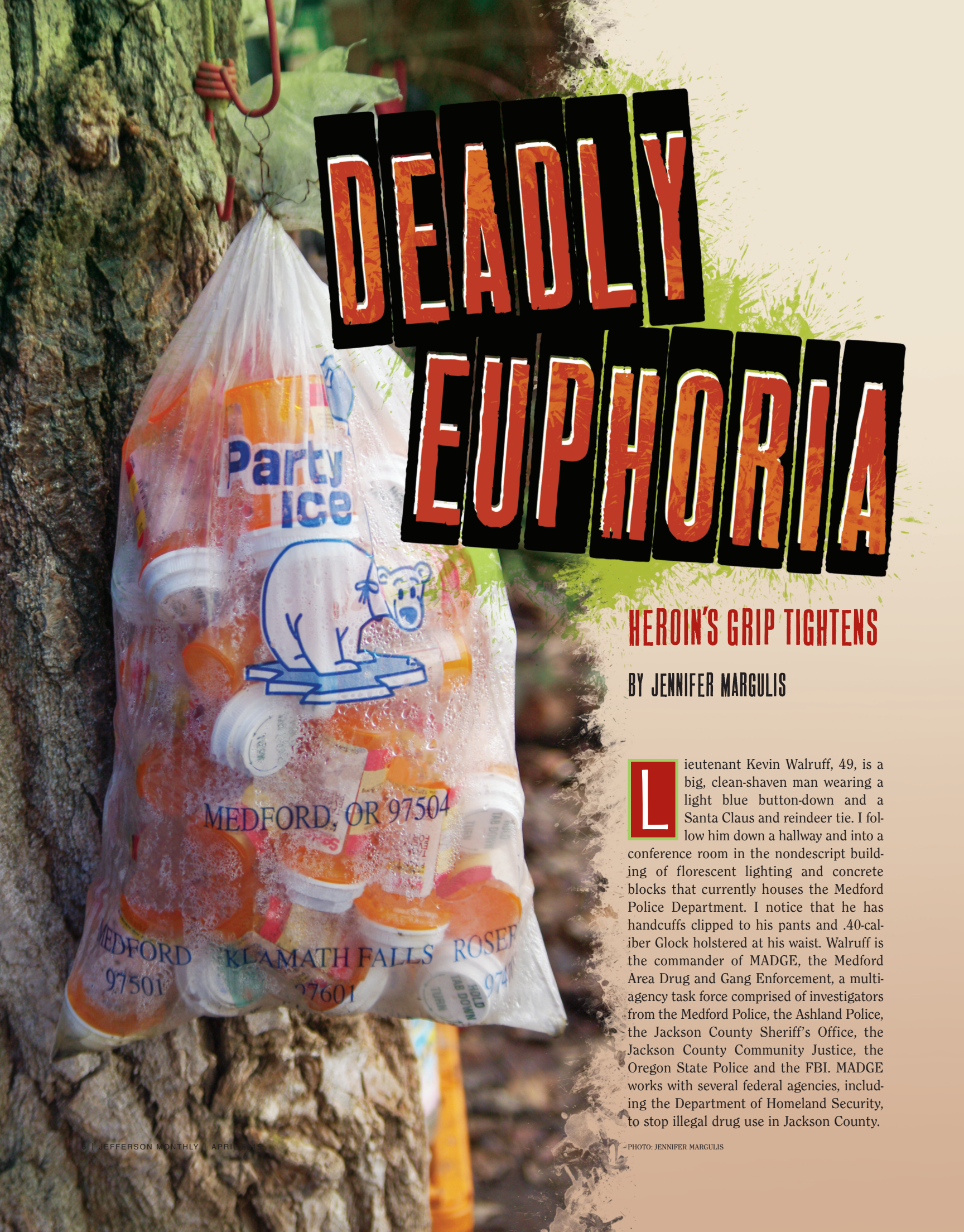
According to recent iTunes download statistics, public radio is the king of podcasts with over half of the top 10 podcasts – like *Radiolab*, *Planet Money*, *This American Life* and *TED Radio Hour*. This isn't surprising considering public radio's long tradition of creating sound-rich and compelling audio content, even when it's not profitable. What is surprising is that in an age when so many video options compete for audience attention, the relatively simple, low-tech art of a human voice telling an interesting story is breaking through the noise. And, equally surprising is that, ac-

cording to a recent Edison Research study, the podcast audience skews younger than the general population with half of all podcast listeners under the age of 34. So, the generation that grew up watching movies laced with the coolest high-tech CGI visual effects is also drawn to spoken word programs pioneered by public radio. Who knew? It's enough to make all of us who passionately work to keep public radio relevant jump for joy.

Still, many questions remain unanswered in this brave new digital world, like the persistent digital dilemma: How does all this new content get paid for? While there are notable success stories attracting dedicated funding for popular public radio podcasts, most continue to be developed with funding from local stations and their listeners. And, it remains to be seen if younger podcast consumers will gravitate to other public radio content and ultimately see their local public radio station as an essential community partner worth their financial support.

Yet, even with key issues in the wind, there is no doubt that the renaissance of audio storytelling is a positive sign – a sign that the desire to share our human experience via a well told story is timeless. And, it is this tradition that will preserve the best of what public radio has to offer, no matter what new technology emerges to transport those stories to us. The challenge for all of us in public radio is to find compelling new stories and develop creative ways to tell them with authentic voices that cross generations, bind us together as a culture and help us understand the unique perspectives of people with diverse experiences different from our own.

Paul Westhelle is JPR's Executive Director.



DEADLY EUPHORIA

HEROIN'S GRIP TIGHTENS

BY JENNIFER MARGULIS

Lieutenant Kevin Walruff, 49, is a big, clean-shaven man wearing a light blue button-down and a Santa Claus and reindeer tie. I follow him down a hallway and into a conference room in the nondescript building of florescent lighting and concrete blocks that currently houses the Medford Police Department. I notice that he has handcuffs clipped to his pants and .40-caliber Glock holstered at his waist. Walruff is the commander of MADGE, the Medford Area Drug and Gang Enforcement, a multi-agency task force comprised of investigators from the Medford Police, the Ashland Police, the Jackson County Sheriff's Office, the Jackson County Community Justice, the Oregon State Police and the FBI. MADGE works with several federal agencies, including the Department of Homeland Security, to stop illegal drug use in Jackson County.



Lieutenant Kevin Walruff, commander of MADGE, inspects seized drugs.

LEFT: Prescription opiates are extremely addictive and often lead to illegal heroin addiction. These empty bottles were hanging from a tree in a homeless encampment.

From reading the newspaper and talking to friends, I already knew there was a growing problem with heroin abuse in Oregon—a problem that mirrors a disturbing national trend—but I had no idea of the scope of the local problem until I sat down with Walruff.

In the last four years, Walruff tells me, the amount of heroin MADGE has seized has quadrupled.

“The availability of and demand for heroin is continuing to increase,” Walruff explains. He turns on his computer to access MADGE’s most recent statistics and turns the screen towards me so I can look at the numbers with him as he talks.

“In 2013 you were as likely to die of a heroin overdose as you were to die in a traffic accident,” he says, pointing to the screen, “that’s according to a Jackson County Medical Examiner’s Annual Report.”

Tracey Helton, 44, a former heroin addict who now works in public health in the San Francisco Bay Area, agrees that heroin is more widespread and available in California and Oregon than ever before. “Twenty years ago there wasn’t heroin like there is now,” says Helton. She tried heroin for first time when she 20 years old, was high for twelve hours and spent the entire night vomiting. But she could

Many heroin users often drink alcohol or take sedatives at the same time they are smoking or shooting up dope, make it devastatingly easy to overdose.

not wait to try it again. “Back then it was difficult to obtain.”

“It was very easy to get heroin in Ashland,” Diana Cooper, 26, who has been clean for 20 months, tells me.

Heroin is a naturally occurring substance extracted from the seedpods of Asian opium poppy plants. It can be injected intravenously, snorted or sniffed, or smoked in a pipe. Walruff says that a younger crowd is starting to smoke gunpowder heroin, a substance that has the consistency and color of cocoa powder. It is readily available to buy illegally on the streets and only a little more expensive than the black tar heroin that is usually used intravenously.

Young people convince themselves smoking heroin is not so bad, Walruff explains. “‘If I’m not sticking a needle in my arm, I’m not a user,’ is what they tell themselves.” But it’s just as dangerous, Walruff insists, and just as easy to get hooked on.

The local rise in heroin brings a whole new level of worry to raising teenagers. But the most surprising thing that Walruff and others tell me about heroin addiction here in Southern Oregon is that they encounter heroin and opiate prescription drug addicts from all walks of life: A surgical nurse with a good job at the hospital, a mom of four who serves on the PTO, a competitive triathlete, a well-

respected official in a high-level state government job, a small business owner.

Two months after meeting with Walruff, I walk by a young woman with blonde hair and sores on her face who is sitting on a slip of cardboard in front of a line of food wagons in Portland’s Pearl District. Her cardboard sign reads, “Kindness is contagious.” Her face is puffy and pale, her head bowed. I stop to talk to her.

Tiffany tells me she is 25 years old and that she looks so bad because she has been crying. She is back on the streets for the first time after a year and a half. Before that she successfully kicked her heroin addiction, but then got hooked on methadone, a less dangerous opioid medication that is sometimes prescribed to addicts to help taper them off heroin.

Tiffany fits the stereotype of the strung-out dope addict living on the streets or one step away from being homeless. But many others are active members of society, successfully hiding an addiction that is secretly destroying their lives.

“I never in a million years believed I would get hooked,” says Tracey Helton, who grew up in an upper middle class family in

We cannot talk about heroin addiction in Southern Oregon without talking about the problem of homelessness.



LEFT: Preparing Heroin for injection. **CENTER:** Black tar heroin is often produced in Latin America, and is most commonly found in the western and southern parts of the United States. **RIGHT:** A so-called 'stamp bag' of powder heroin -the name comes from the fact that there is usually a "brand" stamped on the bag. CREDIT: WIKIPEDIA

Cincinnati, Ohio. Helton's father was an engineer and her mother was an executive secretary. She went to an elite private high school. Though her father was an alcoholic and she had an eating disorder and cut herself as a teen, Helton never thought she could become a heroin addict. "That's for people who you see downtown, who didn't have the kind of life I had," she explains. "But there were 126 girls in my graduating class and two of us became junkies."

"You see it in all levels of society," Walruff insists.

Inadvertent Addicts

Experts say that many factors are contributing to the rise of heroin use in the United States in general and Oregon in particular: highly organized Mexican drug cartels that are ready to sell H wherever they find a demand, the fact that Interstate 5 is a drug trafficking corridor providing easy access to California and Oregon's cities, budget cuts that have decreased national and local funding for drug enforcement officers to go after dealers and drug lords.

But others argue that there is an even bigger reason we are seeing spikes in heroin use. They blame the pharmaceutical industry and America's medical doctors. They claim that it is the medical community that has been irresponsibly prescribing highly addictive medication and creating a whole new category of drug addicts.

"Doctors have actually created addiction to heroin," argues Joshua Graner, the director of Kolpia Counseling Services, a non-profit based in Ashland, which provides psychological counseling and other health services—including medically supervised drug tapering, yoga therapy, and nutritionally counseling—to addicts.

"Big Pharma said opiates are safe and not addictive to prescribe," Graner explains. A muscular, soft-spoken man with a neatly trimmed beard and curly brown hair, Graner is sitting on a yoga ball in his downstairs office. The air smells of lemongrass and lavender, essential oils that are being diffused into the air via a machine that hums softly. "For over 90 percent of the people I treat, the addiction is iatrogenic—related to a prescription they were given."

Graner uses a hypothetical to explain. You get into an accident of some kind, say a car crash, which results in debilitating back pain. A doctor then prescribes you an opiate to combat the pain. These opiate painkillers, which consist of a surprisingly long list of widely prescribed drugs, include many with familiar names: codeine, methadone, hydrocodone (Lorcet, Lortab, Narco, Vicodin), and oxycodone (OxyContin, Oxyfast, Percocet, Roxicodone). Because you are in pain, you take the highly addictive prescription drug given to you by your doctor and paid for by insurance for several months. At first your insurance company pays for the pain relief but after a certain amount of time, usually three to six months, the insurance stops paying for them and your doctor refuses to prescribe you more. By this time, whether the reason you started to take them in the first place has been resolved or not, you have become inadvertently addicted to the painkillers themselves. As unlikely as this may seem to someone who has never experienced it, you then find out that you can buy heroin illegally to feed what has now become an addiction. The heroin is not only cheaper than paying out of pocket for the prescription pain medications that you no longer have easy access to, it is relatively easy to buy on the black market.

In some ways that is what happened to Diana Cooper, a mother of four who lives in Medford with her family. Cooper tried heroin for the first time in December 2012, just a few weeks after her youngest son was born. The young mom had been taking narcotic pain medication for seven years, which was prescribed to her after a bout with meningitis when she was 18. She had been using prescription drugs ostensibly for migraine pain—both legally and illegally—ever since. Cooper and her husband both became heroin addicts.

Cooper says she grew up middle class, like Tracey Helton. Addiction runs in her family, and she started smoking pot as a teenager. She knew she liked how the pain

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PHOTO: JENNIFER MARGULIS

Diana Cooper, 26, a mom of four and a recovering heroin addict.



Jefferson Almanac

Diana Coogle

Prisons and Prisoners

The English Department at Rogue Community College recently changed the curriculum for the writing course I have taught for years. I could have said, “Good time to retire,” and avoided the work of developing a new course, but I was intrigued and challenged by the new curriculum, which requires all students in the class to write about the same issue.

I thought about doing food issues (important, but not *that* important) or climate change (difficult) or drug abuse (too easy), but mostly I thought about over-incarceration, which I consider one of the biggest shames of this country. While I was still considering issues, I attended a political-interest gathering about climate change at a beautiful big house in the Applegate. As the hosts were walking me to my car after the event, they said, “This was so successful. We should have another such gathering on another topic.”

“Oh, yes,” I said enthusiastically. “We could do one on prison issues.”

The topic did not sit well with these well-to-do people. They drew back, as though they were slightly lethal, as though prisoners were unsavory people and the topic distasteful. I decided immediately to do it. The need to understand the wrongs of our prison system seemed paramount.

It is my theory that prison issues touch us all, so I started asking people, “Do you know anyone who is or has been in prison?” The answer was frequently yes, and those who answered “no” would say, a bit later, “Oh, wait. There is the son of my employee” or “Now that I think about it, my ex-husband’s cousin was in prison.” The only time I got an unqualified “no” was when I asked that question in class. But the three or four students who said no were young. My guess is that in a few years’ time they would say yes — unless we change things fast.

The class was a success. The students chose good topics: treatment of the impris-

oned mentally ill, policies for imprisoned pregnant women, capital punishment, treatment from guards, prison violence, mandatory minimum sentencing, solitary confinement, sentencing for juveniles. My questions were more broad: What should prisons be for? How can we reverse the skyrocketing trend of incarceration? Are we putting the wrong people in prison? *Are prisons obsolete*, as Angela Y. Davis puts it? Should we just abolish the system altogether? Can we at least stop making humiliation and dehumanization a part of the prison experience? Can we at least stop using prison as a means of controlling certain races and of punishing the poor?

As a part of the course I had a panel of four ex-prisoners address my class. They had served in three different prisons, both state and federal, and had been incarcerated for various crimes: embezzlement and identity theft, negligent homicide with a DUI, car theft (and lots of drug-related jail time), and eco-terrorism (arson and conspiracy with a terrorism enhancement). All four ex-prisoners were grateful for the opportunity to talk about prisons. The students asked a lot about rehabilitation. Two panelists said that prison had given them a chance to get their lives straightened out. For a while the discussion seemed to indicate that therefore prison was a good place to be. That, I felt, was a false impression — it’s not that we should send people to prison to get them on the right path but that those people should not be sent to prison in the first place. They

might have needed the programs they got there, but they didn’t need to be there.

Bastøy is an island prison in Norway with beaches, good fishing, horse-back riding, postcard views, a sauna, and tennis courts, all accessible to the prisoners, men serving time for crimes that include murder, rape, and trafficking heroin. (Only prisoners with a commitment to living crime-free on the outside world can get a transfer to Bastøy.) The prisoners live in cheerful cottages or in a big, white, college-dorm-style mansion. Art adorns the walls and grounds. Prisoners eat well. They have all the freedoms of people in society except that they are not allowed to leave the island. To see a picture of a prisoner sun-bathing at his leisure on a porch overlooking the sea is shocking to us, but maybe we should let the facts speak. Those who leave Bastøy leave as responsible citizens. The reoffending rate is 16%. In the US it is 51.8%. The crime level in the US is 87% higher than in Norway. Whether or not we want to say that Bastøy-style prisons are a good idea, we can certainly admit that something in Norway is going right and something here in the United States is going very, very wrong.

Diana Coogle’s new book *Living With All My Senses: 25 Years of Life on the Mountain* is available from Laughing Dog Press, Applegate, OR 97530.



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Theatre and the Arts

Molly Tinsley

Pericles, A Magnificent Journey

Shakespeare's *Pericles* bears the stamp of its source, a series of medieval romances by the poet John Gower. Like the typical romance, *Pericles* dismisses realism in favor of the magic of legend as it follows a youthful prince embarking on a journey to maturity. In the process of discovering his own identity, he will save the world from a destructive force threatening its vitality and be rewarded with a fertile marriage.

But this mythic structure—what Joseph Campbell calls “the hero’s journey”—gives way before the abundance of *Pericles*. The play defies classification; its episodic content disrupts the safety and reassurance of

form. Joseph Haj’s excellent production, onstage in the Thomas Theatre, rides an intriguing paradox: it marshals a wealth of theatrical elements into a spell-binding story that bursts the conventions of story wide open.

“Joseph Haj’s excellent production, onstage in the Thomas Theatre, rides an intriguing paradox: it marshals a wealth of theatrical elements into a spell-binding story that bursts the conventions of story wide open.”

The first two acts explore familiar territory. *Pericles* arrives in Antioch, intent on winning the hand of a beautiful princess by solving a riddle that has stumped his predecessors. Hero-in-training that he is, *Pericles* grasps the answer instantly: King Antiochus and his daughter are committing incest, and he, *Pericles*, would be killed if he spoke that truth. Pursued by the King’s hit man, *Pericles* sails to Tar-



Pericles (Wayne T. Carr, left) washes ashore from a shipwreck and is met by a group of fishermen (Michael J. Hume, U. Jonathan Toppo, Cedric Lamar).

PHOTO: JENNY GRAHAM

sus, a city suffering terrible famine, and revives this wasteland with a cargo of corn. Sailing on, his ship is wrecked in a tempest, and he's cast ashore at Pentapolis, ruled this time by a good king, Simonides. There he participates in a second contest for a princess, Thaisa, and wins her heart.

In Act III, the heroic arc of the play begins to go haywire. Antiochus is dead, so Pericles heads home with the pregnant Thaisa—right into a second tempest. In the midst of its violence, Thaisa dies giving birth to the infant Marina, and her body is thrown overboard in a casket. Bereft, Pericles leaves his child in Tarsus to be raised—its rulers do owe him a favor, after all. The action then fast-forwards fourteen years to track Marina, whose loveliness has moved the jealous queen to plot her murder. Marina is “saved” from death by a sudden assault by pirates, then shipped to Mytilene and sold into a brothel. Tapping her own heroic power, she manages to convert her clients to chastity, including the governor himself. Meanwhile, Pericles is told of Marina's death, and even more bereft, he cuts his ship adrift on the sea. Several miracles later, three poignant moments of recognition and reunion close the play.

A powerful ensemble of actors, most taking multiple roles, ground these fantastic events in highly specific characters. The superb Wayne T. Carr nails three variations on Pericles—the ingenuous youth, the weary adult, and the old man resigned to anguish. Scott Ripley morphs brilliantly from the severe and toxic Antiochus to his antithesis—the kindly, professorial Simonides, who recognizes Pericles's essential goodness as quickly as Pericles guessed Antiochus's viciousness. Following the day's contests, this good king urges his daughter Thaisa (the endearing Brooke Parks—a minute ago, the narcissistic queen of Tarsus) to engage Pericles in delectably awkward conversation. Then Pericles's reluctance to dance inspires a poignant bit of business—Simonides coaches the young man through a few steps on the sidelines—which adds a special sweetness to his praising the bumbling Pericles as “music's master.”

Double-casting throws ironic light on the brothel scenes, where Jennie Greenberry, once the incestuous, anonymous, robotic daughter of Antiochus, becomes the pure but feisty Marina. Michael Hume shuttles between the upright Helicanus, pillar of Tyre, and the Bawd in padded bustier, tottering around in platform heels, while Ripley is reincarnated as his or her stoner husband.

Speaking of reincarnation, this unique play is held together by the emergence “from ashes” of Shakespeare's “ancient” source Gower, who is handed the task of narrator. He introduces each new phase of the action, smoothing out the jolts in time and space. Played by Armando Duran with an equanimity both comforting and eerie, Gower seems oblivious to the grim details of his story—he introduces contaminated Antioch, ringed with severed heads, then asks us to “banish fleeting worry”; similarly, he *commends* to our *content* the scene of Marina's near murder.

He is also indifferent to suspense, repeatedly revealing the outcomes of scenes before we witness them. He moves us from the genre of romance into the lighter comedy of requited love then into the dark satire of the brothel, never wavering from his kindly, even tone. For Gower is a spirit, above it all, speaking from the same larger perspective evoked by the Jan Chambers's spare, elemental set, and the flow of Francesca Talenti's projections, in which swirling stars and galaxies alternate with a turbulent sea. From this perspective beyond time and space, tempests spell both death

and birth, and the vicissitudes of one individual's journey are mere blips on the cosmic screen.

Gower's function expands over the course of the play from travel guide to teacher and also healer. His story will be “restorative” if we follow his directions to open our creative imaginations and empathize with the fear and joy and suffering we witness. In other words, the real journey of the play is our own.

This late play takes us to a place where tidy stories with their happy, conventional endings melt away. Life is as changeable and ruthlessly chaotic as the sea. Bad things happen to good people, and the only viable response is patience, a surrender of the self, and a detachment from outcomes. Pericles finds his heart's desire after he gives up on it, suspended several feet off the earth, and tuned to the music of the spheres.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



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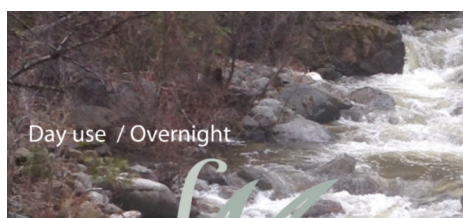
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Inside the Box

Scott Dewing

"Just the facts, ma'am"

Here are some things that I learned on the Internet recently:

A Boston-area Catholic priest, John Michael O'Neal, suffered a massive heart attack and was dead for 48 minutes before miraculously coming back to life in the emergency room. Father O'Neal reported that while he was dead he went to heaven and met God. God was a woman.

Argentina's president, Cristina Fernández de Kirchner, recently adopted a Jewish boy to save him from becoming a werewolf.

A homeless guy was given \$100 cash and spent it on other people who were in need rather than buying several cases of Night Train and throwing a party under the freeway overpass.

A 600-pound Australian woman gave birth to a 40-pound baby, which nearly doubled the Guinness Book of World Records heaviest newborn of 22 pounds 8 ounces.

A man in Fargo, North Dakota was arrested for clearing snow from his driveway with a military-grade flamethrower.

Meanwhile, in Buffalo, New York, it was so cold that frozen squirrels were reportedly falling from trees.

Macklemore joined the Islamic State (ISIS).

This is bad news for Macklemore because it was also reported that there was an Ebola outbreak among ISIS.

Yes, none of that is true—even the part about Macklemore joining ISIS, which is

plausible. If any celebrity were going to do that, it would be a white rapper who sings about buying cheap clothes from a thrift shop.

And while none of the above is true, all of it went viral on the Internet, mostly via social media services like Facebook,

Twitter, and Instagram. There were people who believed these stories to one degree or another.

The promise of the Internet is that it would become the world's largest digital library containing all knowledge and facts. It's becoming that, but it's also the world's biggest manufacturer of crap, an honor that had previously belonged to

only politicians and traveling snake oil salesmen.

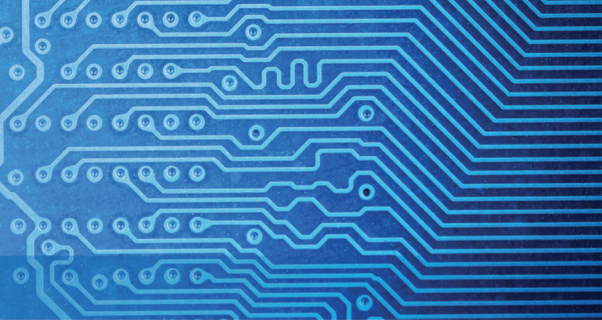
The Internet has, unfortunately, become a place where it's becoming increasingly difficult for the average person to discern fact from fiction. By "average person", I mean someone who doesn't have a built-in, shock-proof "bullshit" detector. It's been my experience that most of us don't.

What we need is an equivalent of Sgt. Joe Friday for the Internet. For those of you who are not old enough, or only have a cultural literacy that dates back to the 1990s, Sgt. Friday was the iconic police detective in the television series *Dragnet* during the 1950s. The show was revived from 1967-70 and there was a movie starring Tom Hanks and Dan Aykroyd in 1987.

Sgt. Friday was a hardcore cop who methodically gathered the facts of a case. He had a built-in, shock-proof "bullshit" detector. The phrase, "Just the facts, ma'am," became misattributed to his character following a radio satire of *Dragnet* in 1953 by Stan Freberg.

Sgt. Friday never actually said "Just the facts, ma'am", but it stuck.

Researchers at Google are working on a new project that would not only rank webpages based on their relevance for a given search term, but also on the trustworthiness of the webpage.



I didn't actually know that and almost contributed to the perpetuation of the misattribution. Looking up the phrase on the Internet and verifying its origin from multiple sources is how I came to know the facts in this case.

In the future, Google may make this process automated by ranking webpages based upon their trustworthiness. Currently, Google's search engine algorithm, known as "PageRank", ranks webpages by their relevance to the search term a user enters in the search field at google.com. Researchers at Google are working on a new project that would not only rank webpages based on their relevance for a given search term, but also on the trustworthiness of the webpage.

The conceptual framework and testing was detailed in a research paper, *Knowledge-Based Trust: Estimating the Trustworthiness of Web Sources*, published by Google earlier this year.

"Quality assessment for web sources is of tremendous importance in web search. It has been traditionally evaluated using *exogenous* signals such as hyperlinks and browsing history," wrote the authors of the research paper. "However, such signals mostly capture how popular a webpage is."

For example, they found that while gossip websites had a high PageRank score, those types of websites "would not generally be considered reliable." Meanwhile, less popular websites "have very accurate information."

The fact extraction methodology used for the Knowledge-Based Trust algorithm is based on Google's Knowledge Vault, a vast knowledge base of facts about the world that has been autonomously gathered and merged from information from across the World Wide Web. To date, Knowledge Vault has amassed 1.6 billion facts culled from the World Wide Web.

Knowledge-Based Trust builds upon what researchers have learned while building Knowledge Vault in order to provide "a

CONTINUED ON PAGE 15

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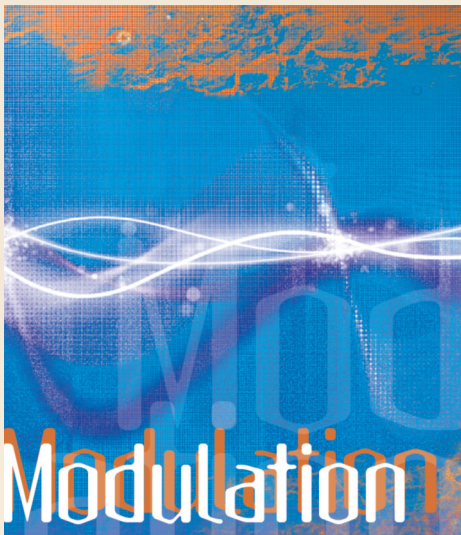
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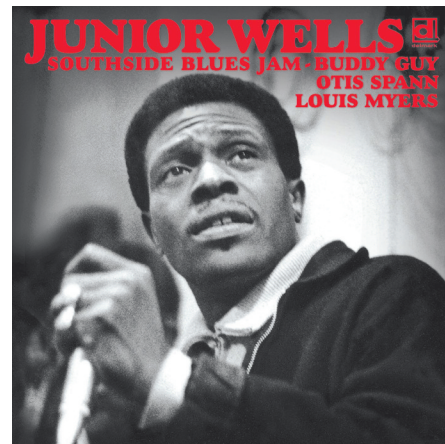
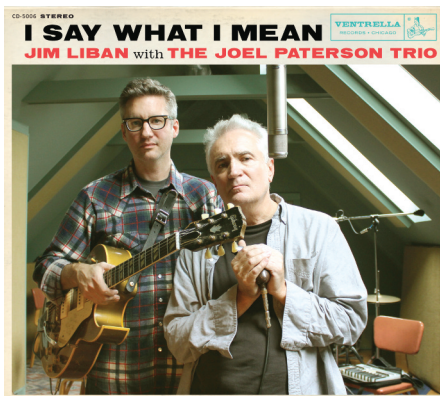
Recordings

Derral Campbell

Everlasting Blues

While the mainstream culture of America explores new trends in various genres of music, following the evolution of hip-hop, pop and the folk/singer-songwriter styles, blues-related music chugs along with modest markets and a narrow niche. Here are some of the best blues recordings I've heard lately.

I Say What I Mean by Jim Liban & The Joel Paterson Trio, Ventrella Records – Jim Liban has played blues harmonica for almost 50 years, based in the Milwaukee, Wisconsin area. He came to San Francisco in the late 60's, where I saw him in a band called A.B.Skhy. It was the best unknown opening band I saw throughout those years, but Liban left and returned to the midwest when the "psychedelic" influence began to crowd the blues out. He has remained a purist over the years, and this album was sparked by the interest of Chicago guitarist Joel Paterson, who got his first paying blues gig with Liban over 20 years ago. Paterson's another traditionalist, with a mastery of jazz, rockabilly and country music as well, and has worked with legends from Deke Dickerson to Dave "Honeyboy" Edwards. Paterson pulled his old boss out of a flat spell to make this album, and it is spring-loaded, an explosion of tough-toned guitar meshing with acoustic bass and vintage-sounding harmonica. It's more than a blues album, with other influences giving added dimension



and polish, while Liban's lyrics (11 of the tracks are originals) resonate in the heart and the head. The music invites dancing, and is interesting on many levels, so one would also enjoy it in the car stereo. Paterson's renown as a recording guru gets ample demonstration here, with great tube-driven sound equipment providing a warm presence, yet still giving a raw, edgy feel. There's so much to like here. *I Say What I Mean* is a rich collaboration, a delicate artistry of swing and sophistication that's also sturdy, and a just a little dirty.

Southside Blues Jam by Junior Wells, Delmark Records – Delmark has been reissuing extended-length versions of their classic Chicago blues albums for some time, and this one is going to be hard to top. *Southside Blues Jam* never received the critical acclaim of Junior's 1965 Delmark release, *Hoodoo Man Blues*, perhaps because it was a loose affair, a little undisciplined. Like Junior. The album was recorded in December of 1969 and January 1970, anchored by the great Chicago drummer Fred Below. Louis Myers played guitar on a few tracks, but mostly Buddy Guy is at the lead, and the sweet giant of the blues, Otis Spann, made his final studio recordings at these sessions, a few months before his death in 1970. Well's signature harmonica stylings punctuate his vocals with staccato rhythms and pops, unique and cocky. Over forty years

later, the relaxed session sounds almost regal, or stately. These men had been making music together for a long, important time, and there was nothing cheap or clichéd to a note they played. The song “Blues For Mayor Daley” brings the 60’s social upheaval into focus, and Junior Wells lights up the lengthy number with his penchant for improvisation and pithy asides. “Lend Me Your Love” is another wonderful track, with Otis Spann’s sparkling introduction and thrilling solo matched by Buddy Guy in his prime. The real discovery on this reissue is the seven previously unheard tracks. Two are snippets, around a minute long, but they do shine with Guy and Spann weaving perfection through their interplay. The other five are wonderful additions to the recorded legacy of blues music. On the original release, “I Could Have Had Religion” was a little under four minutes; the newly released version is over seven minutes and showcases Otis Spann in a final, triumphant exposition of artistry and soul. Louis Myers, the guitarist who backed up Junior as leader of Junior’s great band The Aces (with Louis’ brother Dave on bass and Fred Below on drums), doesn’t get much mention when great blues guitarists are discussed, but the bonus track “Got To Play the Blues” gives him the blues spotlight for seven minutes. And there’s a back-and-forth between Spann and Wells on the song that is a treat for all lovers of virtuoso piano and harmonica.

There are a couple of artists who have just released both an acoustic and an electric album simultaneously.

S.E. “Steve” Willis plays piano in Elvin Bishop’s band, and has the acoustic *Turtle Dove Bounce* out on Mister Suchensuch Records, playing piano and harmonica along with his vocals. Here are readings of classics by Big Maceo Merriweather, Little Brother Montgomery, Jimmy Yancey and others, rendered with whimsy and quite a bit of skill. The band recording, *Live at the Poor House*, features the Elvin Bishop band, with some of Elvin playing and singing, as well as a couple turns by his great trombonist, Ed Early. They’ve added Nancy Wright on sax and pretty much blow the roof off. Willis is a fine singer and grooves wildly in the New Orleans way.

Nathan James has a similar dual release, one acoustic (*Hear Me Calling*) and one with a full band (*Natural Born That Way*), on his Sacred Cat label. Nathan makes his own guitars, though he’s a been master on Gibsons, Telecasters, Epiphones and the rest for decades, backing up uncompromising



Nathan James performs vocals and plays rack harmonica, foot percussion, National Resonator, Martin 00-17 and Washtar Gitboard guitars on *Hear Me Calling*.

bluesmen like James Harman. Taking a small washboard and incorporating a Fender fretboard, the Washtar Gitboard is Nathan James’ home-made guitar, as he employs finger picks to strum the washboard, as well as blinking lights. It’s eye-catching, and sounds like a scratching kind of rhythm. Hence his band, The Rhythm Scratchers. Again, the spirits of New Orleans are invoked, and the traditions of raucous revelry and music to mirror the festivity.

Blues music has never found commercial viability for very long, as the various revivals and upswings in the music always withered in a few years, most noticeably after the death of Stevie Ray Vaughan. But as David Mac says in his current *Blues Junction* editorial, “Blues music . . . remains timeless and outside of the sensibilities and constraints of pop culture. Its value isn’t tied to any social movement. The music only represents that place deep in our souls we reserve for ethereal things that are so precious, so special and so beloved that no amount of time can penetrate that sanctuary.”

Derral began hosting *Rollin’ the Blues* on JPR’s *Rhythm & News Service* in 2004, soon joining Paul Howell alternating weekends on *Late Night Blues*. When he’s not spinning discs at JPR or writing for the *Jefferson Monthly*, Derral can be found playing sax in The Blues Rollers, hiking in the northstate wilderness with his camera to take shots for his yearly nature calendar, and supplying the JPR Redding studios with the bounty from his vegetable garden.

Inside the Box From page 13

much more accurate estimate of the source reliability.”

According to the research paper, the process for evaluating and ranking webpages based on the Knowledge-Based Trust algorithm begins by extracting “a plurality of facts from many pages using information extraction techniques.” Once the data is extracted, “we then jointly estimate the correctness of these facts and the accuracy of the sources using inference in a probabilistic model. Inference is an iterative process, since we believe a source is accurate if its facts are correct, and we believe the facts are correct if they are extracted from an accurate source.”

The degree to which a fact is accurate is based on “knowledge triples”, which include a subject, predicate, and an object. A subject “represents a real-world entity”. A predicate describes “a particular attribute of an entity” while

an object is a numerical value, date, or other data type.

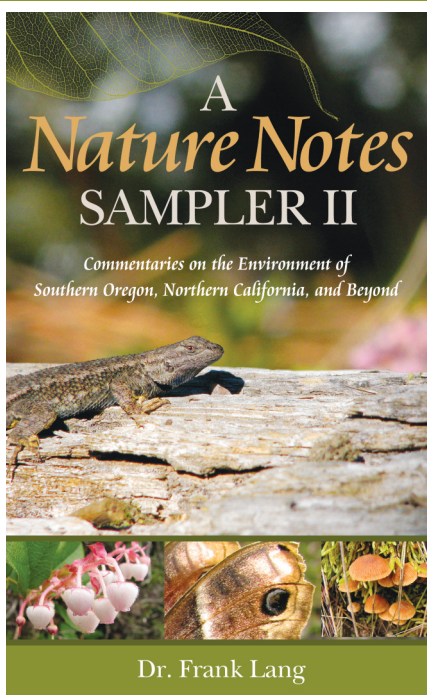
One of the examples of knowledge triples provided in the research paper is: Barack Obama, nationality, USA

Some webpages purporting that Barack Obama’s nationality is Kenyan are ranked high under Google’s current PageRank system. With Knowledge-Based Trust ranking, however, webpages with a knowledge triple of “Barack Obama, nationality, Kenya” wouldn’t fare so well.

Here’s another knowledge triple that wouldn’t do so well:

Sgt. Joe Friday, quotes, “Just the facts, ma’am.”

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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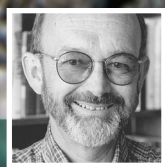
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Nature Notes

Frank Lang

Spittlebugs

There is a god, or something. Nature Notes was struggling, as he sometimes does for a weekly topic, when a regular listener he knows, said "How about a Nature Note on spit bugs?" Well, why not? Saved by bug spit.

Nature Notes had noticed, as he does most every spring, gobs of white foam on the stems, of certain of his plants in his Darwinian Garden. He learned long ago that if you looked among the bubbles you would find an insect, small and white, a pale ghost in a bubble bath. As youngsters, these are known as spit or spittlebugs, as adults, as frog or leafhoppers.

Now these insects are really bugs, true bugs, members of the order Hemiptera, the halfwings of the insect world. Look closely at the paired wings and you will see that they are solid where attached and membranous about half way to the tips. Long time Nature Notes devotees will recall earlier Notes on stinkbugs, assassin bugs, and the mighty night, sleep tight crew.

Life as a spit bug begins as an egg, laid in the tissue of the plant by mom, late in the summer of the previous year. Mom dies after producing one hundred or so eggs. In the spring, eggs hatch and small, thin-skinned, nymph versions of the adult emerge. Because it has a thin waxless exoskeleton, it protects itself from drying out by producing its bubble bath where it also hides from predators. According to a BBC source, the predator is also dissuaded by the taste of the foam, and BBC invites you to take a taste yourself if you don't believe them.

Nymphs make their way by inserting their mouthparts into the conducting tissues of the plant host. Undigested plant sap is mixed with a secretion from special

abdominal glands into which air bubbles are formed by an abdominal valve as it is excreted from you know where. Yes, the distal sphincter. No wonder it tastes bad!

Surviving nymphs undergo several molts until they reach adult size, 4 to 7mm long. Nature Notes would remind listeners that a millimeter is about the thickness of a dime. Adults have a thick, waxy exoskeleton, red-green or brown in color. As you might suspect from common names for the adults, froghopper or leafhopper, the adult is ready to hop, to escape predators, or just get around. They also have a single pair of wings.

Hind legs are well developed, frog like, which make it a champion hopper in the insect world.

Scientists with many important things to do, have studied the bug and discovered that one 6mm long that's 0.2 of an inch, can jump up into the air 70 centimeters, that's 28 inches. As the *National Geographic* website says, "more jumping prowess than a flea, out hops the springiest grasshopper, and clears the high bar more quickly than bush crickets."

As you might suspect, the foam has been a source of interest for some time. The Brits refer to it as cuckoo-spit and Scandinavians as witches spit. Depending where you are and who you are in the United States you might call it snake-spit, frog-spit or toad spit.

Just back from outside. One dried glob of frog-spit on a rosemary. Don't know who was more surprised, Nature Notes, or the frog-hopper! Bubbles tasted like, well, rosemary. If you try fresher foam, report back.



Nature Notes had noticed, as he does most every spring, gobs of white foam on the stems, of certain of his plants in his Darwinian Garden.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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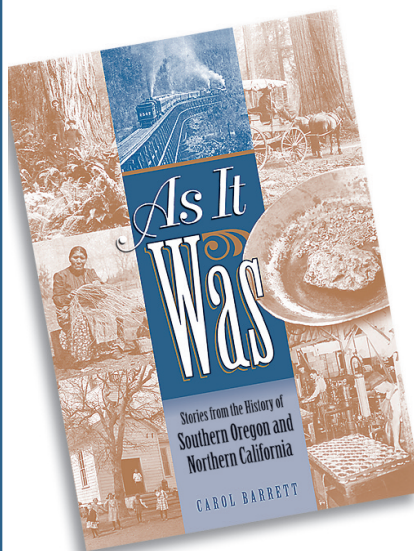
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BY CAROL BARRETT

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As It Was

Stories From The State Of Jefferson

New Uses Found for Gold-Bearing Gravel And Sand

By Alice Mullaly

It's certainly true that gold attracted thousands of European-rooted settlers to Southern Oregon who took a lot of ore from the streams and rivers. But can it really be true that gold was used as street paving and railroad ballast?

In 1902 the Southern Pacific Railroad contracted for gravel from a pit east of Gold Hill while rebuilding and repairing track in the Rogue Valley. A curious Medford resident collected a bucket of the gravel and panned \$2.50 in gold dust. The Medford *Enquirer* newspaper said, "...few railroads ever can afford to ballast their track with gravel worth \$100 a ton."

Less than a decade later, Medford was paving its streets and got sand for the cement from tailings left from the Opp Mine stamp mill operation near Jacksonville. Curious company employees found that it panned out at about \$1 a ton. That's not bad considering the contractor was paying only 50 cents a ton for the sand. The Medford *Mail Tribune* reported, "...Medford will have golden streets, partially at least."

Medford wasn't alone. In 1910 Jacksonville paved its sidewalks with the same gold-laced sand.

Sources: "Paving a Railroad with Gold." *Medford Enquirer* 19 July 1902: 3. Print; "Gold is Being Used to Pave City Streets." *Medford Mail Tribune* 21 July 1910: 2. Print; "Medford Paved with Gold." *Medford Sun* 27 June 1911: 6. Print; "Gold Used on Streets." *Quincy Daily Journal* 3 Sept. 1910: 9. Print.

Trailblazer Peter Skene Ogden Explores Oregon And California

By Gail Fiorini-Jenner

Oregon and California trailblazer Peter Skene Ogden has been described as a man of "of great endurance, courage, and modesty."

Born in Quebec in 1794, Ogden crossed the Rockies in 1817. After leading a massacre of the Cowlitz tribe, Ogden seemed to turn a corner, becoming an able leader. Though he often found himself at odds with various tribes and openly detested a number of them, he married a Nez Perce woman, who accompanied him on several expeditions.

After the Northwest Company and Hudson's Bay Company merged in 1821, Ogden became its chief trader for the Snake River region in 1823.

From 1824 to 1830, Ogden led several expeditions to explore the Snake River country. The Hudson's Bay Company had a scorched-earth policy of taking as many beaver pelts as possible, thus discouraging competing American fur trapping companies.

Ogden was considered an outstanding explorer, or "a man of great leg." When Dr. John McLoughlin hired him to survey, explore, and "tie the Snake River to the Willamette," Ogden outdid himself. He explored the Klamath Lakes Basin, the Siskiyou and Shasta regions, the Central Valley of California, and the Colorado River.

Source: Dillon, Richard. *Siskiyou Trail: The Hudson's Bay Company Route to California*. San Francisco: McGraw-Hill, 1975. 1-79. Print.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Allan Peterson

Nineteen Forty

Terrible things began with me
in the midst of radio and lightning
People said such things had been going on
for some time but I had no proof
O there were books and pictures
and children had been poisoned
by whistles made from the stems
of cow parsnip and there were sad songs
and the sounds of bombing
but I thought that was because there was never
a time when we weren't dreaming
I remember it must have been windier then
Snow swirled around houses
under an apparent bowl of stars
There were paperweights everywhere

Centuries to Quit

The last person we know that smokes is retiring
and so ending two long habits: quitting and not quitting
which battled with each other. In the paradox of the old
making the next civilization out of its newspapers,
his most beautiful city has been ruined by shelling.
Black clouds drift above Dubrovnik. No one changes
when angry or hungry, and it may take Africa and Europe
centuries to quit making Asia seem habit forming.
It is as poignant as the last of the elephants
eating the last of the trees at Tsavo because we made them,
and made religion, and nations that made them sacred,
turned them out of paradise for more farmland. We can't stop
thinking we're more important, and they cannot forget
the earth can be fully digested with its thorns.
That a man can look into his x-rays for shadows in Latin
and find enough fluid in his joints to put out his cigarette.
When it's finally too late, the few remaining people on TV
are sawing all the trees out of Sarajevo to burn after furniture
is gone, after history is coldly unconvinced by its future.

This month's poems are from Allan Peterson's recent book, *Precarious* (42 Miles Press), which was named by *Chicago Tribune* as one of the best poetry books of 2014. He is the author of four other books of poems: *Fragile Acts* (McSweeney's Poetry Series), a finalist for both the 2013 National Book Critics Circle Award and the Oregon Book Award; *As Much As*; *All the Lavish in Common*, 2005 Juniper Prize; *Anonymous Or*; and six chapbooks. His work appears as #159 in Poetry Laureate Ted Kooser's "American Life in Poetry," and has appeared in several anthologies, including *American Poetry at the End of the Millennium* and *Don't Leave Hungry: 50 Years of the Southern Poetry Review*. Since retiring from Pensacola Junior College's Switzer Center for Visual Arts, he spends part of the year in Florida and part in Ashland, Oregon. His website is allanpeterson.net.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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EarthFix

Jes Burns

PHOTO: JES BURNS

Oregon Dunes Off-Road Enthusiasts Lose Trails, Gain Riding Area

Giant dunes reach up to 500 feet tall and rolling hills of open sand seem to stretch to the horizon in a 50-mile long sandbox known as the Oregon Dunes National Recreational area.

It's a popular destination for adrenaline junkies whose off-road vehicles buzz up and down the dunes of Oregon's south coast.

But the dunes are in trouble. Invasive vegetation is quickly closing in, and as open areas shrink, fights over how people use the sand have been intensifying.

New rules from the Forest Service, finalized in February, aim to remedy these problems by changing where dune-riders can go. The changes attempt to find some balance between protecting vegetated areas by closing down unauthorized trails and protecting open sand by allowing OHV (off-highway vehicle) riders to help slow the spread of non-native plants.

On a quiet morning at the Oregon Dunes, Doug Heiken with the environmental group Oregon Wild hikes up a path, sinking to his ankles in the deep sand above 10 Mile Creek. Usually, you'd hear the buzz of off-road vehicles here, but it's still early and they're not yet stirring. The boundary between the South Riding Area for OHVs and the non-motorized section is just south of the creek, but it's not obvious where.

"Where this line is confuses me a little bit. Sometimes it seems like this line might be out in the open sand in some places," says Heiken. "That line is just not going to be respected."

This is confirmed further up the path, where tire tracks and footprints mix. Dirt bikes and ATVs technically aren't allowed along 10 Mile Creek, which is proposed for Wild and Scenic River status. Oregon Wild is monitoring the trails here and says riders are getting around barriers and cutting illegal OHV path through the vegetated areas.

"Every off-road vehicle rider has a re-

sponsibility to know the rules... and most of them probably do a pretty good job of that. But there are a few bad apples that, when they see a new gate thrown up, they will actually find a way around that gate or tear that gate down," he says.

Illegal Trails?

It's the responsibility of the Forest Service to enforce these closures, but Angie Morris, the Recreation Planner for the Oregon Dunes, says efforts have fallen short.

"We have these user-created routes that have not been enforced as closed. They feel open. Are they open legally? No. Do they feel open? Yeah," says Morris.

This is all about to change though. A new plan managing OHV access to vegetated areas will keep certain paths connecting open sand, but enforce closure of other user-created trails. The rationale is to prevent user conflict and protect native vegetation.

At Goose Pasture Staging Area near Florence, Jody Phillips, an OHV advocate with Save the Riders Dunes, cranks up a stocky dune-buggy-like vehicle. It's about the size of a Smart car.

"All right, let's rock and roll!" he yells from the driver's seat as he heads out along one of the designated paths riders call a woop road.

Woops are large rolling bumps that form when OHVs use a trail. The constant lurching is hard on the body, and aren't fun to ride for more than a few yards — unless you're on a dirt bike or possibly an ATV.

"If you zeroed down to one to two trails, that's what you get. You can't ride in this



PHOTO: JES BURNS

OHV tracks on a hiking trail on the bluff above the Oregon Dunes' 10 Mile Creek.

stuff and go play, 'cause it's too moguled out," says Phillips.

But this is what will happen under the new Forest Service plan. Primary trails will be designated through vegetated (or "10C") areas. The trails — mostly already existing, but not officially sanctioned — were primarily selected to connect areas of open sand. Other user-created OHV trails will be enforced as closed.

Phillips rides past one of these thick, forested areas, where shore pines have been planted in perfect lines. The grounds looks soft and mossy and Scotch broom is scattered in the understory. A spider web of soon-to-be-closed smaller trails winds through these tree plantations. Phillips says the paths are some of the safest places to ride — even for children.

"You get out in the open dunes, get some bigger vehicles that are riding at high speed," he says. "I got four grandbabies coming up now. I don't get them in the big dunes."

Shifting Sands

This entire area was mostly open sand until the mid-1900s, when local, state and federal officials tried to stabilize the ground by planting European beachgrass. With mas-

EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio, KLCC and the Corporation for Public Broadcasting.

sive root systems and plenty of room to grow, the grass was astonishingly successful at the Oregon Dunes. Once established it grabbed onto the sand, not allowing it to move freely on the wind.

All along the 50-mile stretch of the dunes, a ridge known as a foredune began to form along the beach.

“Where you used to get sand movement in that would come ashore, that foredune has blocked sand movement,” says the Forest Service’s Morris.

With the foredune secured by the beachgrass, the landscape behind the dune has changed dramatically.

“Basically the wind has come over the foredune and scours. This is wet, very very wet, whereas before it wasn’t,” says Morris.

The consistent moisture creates an environment conducive to plant growth, and consequently vegetation is moving inward from the ocean at an alarming rate and eating up the open sand. Some of these newly-vegetated areas are too wet for OHVs to ride. Others more inland host mainly of non-native plants. They are ideal for off-road vehicles.

Rider Barbara Rowland says allowing off-road vehicles in this non-native vegetation could help slow the steady creep. And this is the crux of her argument for opening areas of vegetation for riding, rather than closing off the trails.

“Close some of the areas that definitely need to be closed. But leave those trails open that was in open sand at one time,” she says.

Managing For Sand

Under the new trails plan, this will happen in places. Some non-native areas will be designated to open riding — meaning OHVs can ride anywhere within the vegetation, including cutting new trails through the vegetation.

That frustrates environmentalists like Doug Heiken.

“They’re moving the line and expanding the area for motorized vehicles and shrinking the area for wildlife and other types of recreation,” he says.

With the changes, OHVs are technically gaining more legal territory in the Oregon Dunes. But riders who have been using unauthorized trails in high-user conflict areas or in more sensitive vegetation for decades without any consequence feel their turf is being taken away.

CONTINUED ON PAGE 25



The Splendid Table

Lynne Rossetto Kasper and Sally Swift



21st Century Mac And Cheese

This is comfort food at its finest — and most simple. Enjoy this delicious remake of a childhood favorite.

Ingredients

1/2 pound (2 cups) raw penne pasta, cooked and drained
 1 large egg
 1 cup milk
 1 small clove garlic
 3/4 medium onion, coarsely chopped
 1 generous cup (5 ounces) shredded good quality, extra-sharp cheddar cheese
 5 ounces cream cheese, crumbled
 2/3 cup (3 ounces) shredded Gruyere cheese
 Generous 1/8 teaspoon each hot red pepper flakes
 Generous 1/8 teaspoon freshly ground black pepper
 Generous 1/4 teaspoon sweet Hungarian paprika
 3 tablespoons unsalted butter
 12 saltines, coarsely crumbled

Instructions

1. Preheat oven to 350. Butter a shallow 1 1/2 quart baking dish, and add cooked pasta.

2. In a blender or food processor combine egg, milk, and garlic, and process 3 seconds. Add onion, cheeses, peppers, salt, and paprika, and blend 10 seconds. Turn into dish, folding into macaroni. Casserole could be covered with plastic wrap and refrigerated up to 24 hours at this point.

3. To bake, bring casserole close to room temperature. Melt butter in a small saucepan. Coat crackers with butter and spread over top of casserole. Bake about 20 to 25 minutes, or until thick yet creamy. If top is not golden, slip under broiler for a minute. Remove from oven, let stand about 5 minutes, and serve.

Prep time: 15 minutes, plus time to cook pasta

Cook time: 25 minutes

Total time: 40 minutes

Yield: 4 servings and doubles easily

Lynne Rossetto Kasper has won numerous awards as host of The Splendid Table, including two James Beard Foundation Awards (1998, 2008) for Best National Radio Show on Food, five Clarion Awards (2007, 2008, 2009, 2010, 2014) from Women in Communication, and a Gracie Allen Award in 2000 for Best Syndicated Talk Show.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org

Heroin

From page 8

meds made her feel but she was never willing to admit to herself that she was addicted to them. After all, they were legal, and prescribed by a doctor.

Even after she started buying extra quantities of the prescription drugs, including methadone, off the streets, she refused to think of herself as an addict. So she felt sure she would be able to try heroin, too, without becoming addicted. Cooper called her sister late one night and casually mentioned heroin.

She tried not to let on how excited she was to try it.

The Incredible, Deadly Euphoria

Kristine's (who asked her last name not be used) heroin addiction was not the result of a doctor's prescription. When she was in her 20s, Kristine moved from Bend, Oregon to the Bay Area to attend the Art Institute of San Francisco. She says she was living a "normal college lifestyle," studying hard and partying on the weekends. But one night with her roommate Kristine was so drunk on red wine that she tried shooting it up her arm. She did not like it when she first tried it, but got drunk a few days later and tried it again. Kristine's biological father was an alcoholic, her brother had a contentious relationship with their stepdad, she had been date raped when she was 15, and also had an eating disorder, which made her feel ashamed.

"It takes away all those anxieties and it makes you more comfortable with yourself," Kristine, 35, and a mom of two, tells me when I reach her by phone at her home in Bend. She talks so fast and has so much to say that I have trouble keeping up. "It totally mellows you out."

Tracey Helton loved the Vicodin she was prescribed for dental work she had done when she was 17 and thought "it would be cool" to try heroin. Though she kept her heroin use under control for the first two years, she ended up moving to California and becoming a full-blown addict, turning to prostitution and panhandling to fund her need for smack.

"The euphoria is incredible," Helton, who has been drug-free for sixteen years now, remembers. "It's a hard experience to describe."

After she tried heroin for the first time, Diana Cooper knew she would never go

back to taking pills. She, too, loved the feeling of being high.

"Your heart is racing, you get a rush," Cooper remembers. "You get a lot of endorphins ... I wouldn't go out and pick a fight with some 300-pound guy, but you feel invincible to the point where, 'I can do everything I need to do. Nothing's going to hold me back, no little pain, no illness, nothing.'" Overwhelmed with taking care of four small children, she says heroin gave her more energy and she felt at the time like it made her a better mom.

When heroin gets into the brain it is converted into morphine, which has a chemical structure that is very similar to endorphins, the "feel good" hormones your body synthesizes during things like exercise and sex. Endorphins are the body's natural analgesics, relieving pain and creating a feeling of well-being. Because of its similar structure, morphine binds with the specialized receptor cells in the brain usually reserved for the body's own endorphins. The high you experience is nearly instantaneous. But there's a catch. The more heroin you take, the more your body builds up a tolerance to it and the more heroin you need to get high.

The euphoria was so enticing, and the need to use so overwhelming, that Cooper overlooked the negative aspects of taking the drug. She ignored the fact that she would sometimes fall asleep while cooking dinner, that she started putting off everything else she needed to do in order to get a bag. Even her sense of time became distorted. "You say, 'I'll be gone for five minutes,' and you come back the next day. It's that bad. I don't know how I didn't see that, other than that I was really deep into addiction."

Every day in the United States, 120 people die of drug overdoses and another 6,748 people are treated in hospital emergency rooms around the country for drug abuse. In 2012, drug overdose was the leading cause of injury death for people ages 25 to 64, according to the Centers for Disease Control and Prevention. Although nationwide twice as many people died from *prescription* opioid overdoses in 2012 than from heroin overdoses, deaths from heroin increased sharply. In Jackson County, the threat of heroin comes in a close second after methamphetamines.

If you've never tried heroin before, a dose of between 200 and 500 milligrams can be lethal. But if you are a constant drug user, your body can tolerate many times that

much, surviving doses of over 1800 milligrams. The built-up tolerance for heroin is one of the reasons for overdoses. It is impossible to know how much heroin is in a bag that you buy illegally off the streets, since drug dealers sometimes cut their products with other substances to increase their profits. These realities, combined with the fact that many heroin users often drink alcohol or take sedatives at the same time they are smoking or shooting up dope, make it devastatingly easy to overdose.

How Do We Fix The Problem?

Kristine has quit using heroin twice. The first time was when she was 25 years old and had a falling out with her friend and roommate who first gave it to her. Kristine's new boyfriend didn't know she was a heroin addict and she wanted to keep it that way. Coming off the drug was so excruciating that she stayed drunk for two weeks. For eight days she was in so much pain that she could not sleep. Her body shook, her bones ached, and she could do little more than lay in bed ... and drink. Though she stayed off heroin for two and a half years after that, she was still drinking and using cocaine. When her son was a year and a half old, she started shooting up again.

At that point Kristine used heroin as discretely as she could, successfully hiding her addiction from her "normal" friends and from her son's father. She shot up two or three times during her second pregnancy. She lied to her family and friends, stopped spending time with the people who were partying, and went to church. But one day after her daughter was born, her children's father (they had since split up) found drug paraphernalia in the bathroom and yelled at her to stop. Things got worse from there and the addiction spun out of control. Kristine let a drug dealer rent a room in her home and allowed another friend, who had a warrant for his arrest, crash at her house for a week. The police raided her house and arrested all three of them.

For Kristine it was actually a relief to get busted. She spent 45 days in jail, which is how she got clean the second time. The threat of losing custody of her children, the relief she felt at admitting she had been lying, and the desire to go back to a normal life and find herself have helped her stay away from heroin. She has been off it for almost two years. But, she tells me, she would be lying if she said she did not still crave heroin. She does. Every single day.



PHOTOS: JENNIFER MARGULIS

A homeless man named Phil on the Bear Creek Greenway: Homelessness and addiction often go hand in hand. **RIGHT: Notice to Vacate Campsites:** One of the problems addicts face is there is no “wet” housing in Southern Oregon. People with heroin addiction often have nowhere to live.

Diana Cooper and her husband have a more unusual story. They were completely down and out. The family was virtually homeless: They had been living in their van in the Walmart parking lot in Talent, taking turns going in to clean up in the bathroom, then at Jackson Wellsprings, and then with Cooper’s sister, a *well-to-do* cocaine dealer who lived in an upscale house in Ashland. Her husband was on the streets because Cooper’s sister’s boyfriend did not want him in their house. He went in person to the Department of Human Services, told them that he and his wife were using drugs and that they had no place to go. He also told them he and Diana were a danger to their children, and asked them for help.

A few days later DHS put the family in supervised state-funded crisis housing where they could all be together. “Medford is the only city in the country that has a treatment facility equipped to take children as well,” says Cooper, who has been clean for 20 months, now volunteers for the Southern Oregon Early Learning Service, and is studying child development at Rogue Community College. “We’re very lucky to live here.”

For Cooper the biggest factor in getting clean was the threat of losing her children. Three days after she moved into supervised



housing and stopped using, which she was reluctant to do, she heard a former addict talk about having a baby while homeless, losing her for five days, and realizing when she got her baby back that her need to be a mom was stronger than her need to use drugs. That was a moment of awakening for Cooper: it helped her realize that she did not have to use anymore, even when she wanted to, and that there was a better way to be. The help from DHS, support of the people around her, and role modeling from former addicts have been invaluable to her.

“It’s a big issue problem,” says Lieutenant Walruff. “It’s going to take a lot to fix it, not just the drug part.”

Joshua Graner agrees. He believes that we cannot talk about heroin addiction in Southern Oregon without talking about the problem of homelessness. Addicts and alcoholics have nowhere to turn, he explains, because we have no “wet housing” in Southern Oregon. If you test positive for drugs or alcohol you cannot qualify for certain subsidized housing. Unless the temperature drops below zero, addicts are even barred from homeless shelters. But not hav-

ing a place to live makes an addict’s life that much more difficult and creates a vicious circle, driving them to use even more.

More than 40 years ago, Bruce Alexander, an emeritus professor of Psychology at Simon Fraser University in Vancouver, British Columbia, wondered if the problem with drug addiction was not the addictive nature of the drugs themselves but the social and cultural context that leads to addiction. In the 1970s Alexander conducted a fascinating experiment on rats. He built what he called “Rat Park,” the Cadillac of rat habitats, with great food, plenty of tunnels to explore, and good rat friends. Into Rat Park he put two bottles: one with water and one with cocaine.

Alexander’s theory was that if the rats were in a safe and stimulating environment and had a good life to begin with, they might not become addicted to cocaine. Though his research was buried at the time because it did not dovetail with the thinking in the 1970s, Alexander’s experiment showed that his hypothesis was correct: the Rat Park rats tried the cocaine but did not drink it often. No rat overdosed. In contrast, the rats in isolated cages, bored, alone, and presumably unhappy, became cocaine addicts.

What is the take-away message for Southern Oregon from Alexander’s experiments? Heroin addiction does not happen in a vacuum. It’s a societal problem as much as an individual one. And it will take all of us working together to support each other and create a healthier society—whether or not we are personally affected by drug addiction—to keep young people, mothers and fathers, sons and daughters off drugs.

Jennifer Margulis, Ph.D., is an award-winning journalist, Fulbright grantee, and a champion of children’s health and wellbeing. A sought-after speaker, she has been researching and writing about issues related to health for over a decade. She is the author/editor of five books, including *Your Baby, Your Way* (Scribner), finalist for a Books For a Better Life Award. Her articles have appeared in the *New York Times*, the *Washington Post*, and on the cover of *Smithsonian* magazine. She has taught literature in inner city Atlanta; appeared live on prime-time TV in France; and worked on a child survival campaign in Niger, West Africa. A frequent contributor to the *Jefferson Monthly*, she lives in Southern Oregon with her husband and four children.



First... The News

Liam Moriarty

The Perils Of Celebrity Journalism

We live in an age that worships celebrity; a time where personalities such as Kim Kardashian or Paris Hilton can be “famous for being famous.” So-called “reality” TV shows blur the line between the scripted and the genuine, and as a society we seem increasingly comfortable with a very elastic definition of “real.”

This fascination with celebrity has, perhaps not surprisingly, enveloped news reporting, as well. And while there have long been famous journalists – muckrakers Ida Tarbell and Upton Sinclair were household names in the early 1900s for their *exposés* of corruption and abuse – the modern obsession with the journalist as media star has brought with it new complications.

This was recently on display in the brouhaha over Brian Williams, the currently-suspended anchor of the *NBC Nightly News*. After he was found to have misrepresented his role in a 2003 incident during the Iraq War, he was suspended from the *Nightly News* for six months.

Williams came up through the ranks as a local TV reporter at affiliate stations, eventually moving to the network. He took the anchor’s chair at *NBC Nightly News* the year Hurricane Katrina devastated New Orleans and the Gulf Coast, and the program’s coverage of the event and the aftermath was widely praised. The show won top awards for its coverage, including a Peabody Award, broadcast journalism’s equivalent of the Pulitzer Prize. In his time at the helm of the *Nightly News*, Williams has won a dozen Emmys as well as other major awards for his reporting. In 2007, *Time* magazine named Williams one of the “100 Most Influential People in the World.”

I stress the accolades to make the point that Brian Williams is no mere Ted Knight,

an empty suit with a ruggedly handsome face and sonorous voice that reads the news into a camera. Williams has been a quality journalist for more than three decades and earned his status as a trusted voice in news. Which is what gives his downfall a certain quality of Greek tragedy.

For years now, the commercial TV networks have increasingly seen their news shows as just one more entertainment product. And that extends to the personality in the big chair. The job of top newsmen at one of the major networks demands that you be more than merely a reporter. You’re expected to be a reassuring presence during tragedy, a voice of authority in uncertain

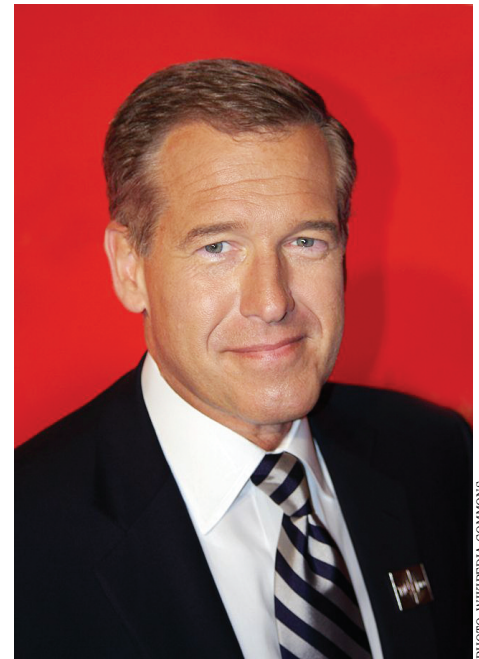
times. You’re also expected to be a regular guy with a great sense of humor, someone folks want to invite into their homes each evening.

So on any given week, you were as likely to find Brian Williams swapping wisecracks with Jon Stewart or slow jamming the news with Jimmy Fallon as you were to see him on the *Nightly News*. Williams was a frequent guest of David Letterman’s and Conan O’Brien’s, and often appeared on the sitcom *30 Rock* as a caricatured version of himself. Under his most recent contract, Williams makes \$10 million a year.

It’s got to be hard to maintain your connection to your journalistic mission when you routinely hobnob with movie and TV stars, when you’re invited to all the glitziest balls, when you’re paid that kind of money, when you see your own face everywhere you turn.

In short, when you become a celebrity first and a journalist second.

“Celebrity is all about, “Hey, look at me!” Journalism, on the other hand, is about, “Hey, look at that!”



Brian Williams

I don’t know why Brian Williams exaggerated the danger he faced during his coverage in Iraq. Or why he made any of a number of other statements about things he said he witnessed that have since been called into question. Memories can be amazingly malleable, and perhaps over the years, he may have come to believe he did those things and saw those events.

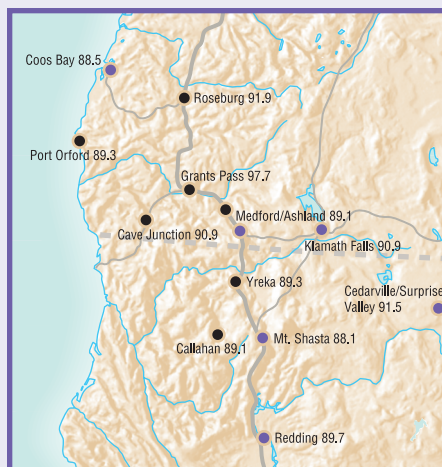
But I do know that America’s celebrity culture is antithetical to real journalism. Celebrity is all about, “Hey, look at me!” Journalism, on the other hand, is about, “Hey, look at that!”

There *is* a place for first-person reporting. Especially in broadcast news, taking your audience into the story with you can be a compelling technique. But any time you as a journalist *become* the story, the story usually suffers. And that’s doing a disservice to the public who looks to us to tell them things they want to know – and sometimes

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5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

things they need to know, whether they want to or not.

Broadcast news allows us as journalists to make a personal connection to the public that print reporters rarely get to make. I can't tell you how many times a listener has told me with a sly smile, "I wake up with you every morning!" That connection gives us an opening to do journalism that has a visceral impact that print can seldom touch. That's one big reason I left newspapers and went to public radio twenty years ago. People invite me into their homes and allow me to explain important things to them; how cool is that?

Given the reality of public radio salaries, I don't need to worry about getting seduced by an embossed invitation to Kimye's next soiree. But Brian Williams' spectacular crash is both an indictment of our celebrity obsession and a warning to journalists that our job is too important to let it become about us.

Liam Moriarty has been covering news in the Pacific Northwest for nearly 20 years. After covering the environment in Seattle, then reporting on European issues from France, he's returned to JPR, turning his talents to covering the stories that are important to the people of this very special region.

EarthFix

From page 9

Phillips the OHV advocate says the plan to open up historically open-sand areas to motorized vehicles represents a shift in thinking by the Forest Service. But he still wants a local advisory council reinstated to make sure they preserve most defining feature of the dunes.

"It's open sand," he says. "I bet you more than 50 percent is gone. I'd bet you closer to 60 to 70 percent of the open sand is gone."

Environmental groups and OHV riders share this concern, focusing their attention on non-native vegetation.

"That's the true killer of the dunes," says Phillips.

With the OHV trail designations finally being put to rest on February 19, the Forest Service says dunes restoration is next on the agenda.

Jes Burns is the Southern Oregon reporter for EarthFix. She previously worked for KLCC, the NPR station in Eugene as a reporter and All Things Con-



OHV advocate Jody Phillips secures his dog Demi before riding out onto the sand.

sidered host. Jes has also worked as an editor and producer for Free Speech Radio News and has produced reports as a freelance producer for NPR, Sirius Radio's OutQ News, and The Takeaway. She has a bachelor's degree in English literature from Duke University and a master's degree from the University of Oregon's School of Journalism and Communications.

PROGRAM GUIDE CLASSICS & NEWS

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KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Met Opera
2:00pm Played in Oregon
3:00pm Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Angela Meade as Elvira in Verdi's "Ernani" at New York City's Metropolitan Opera.

First Concert

Apr 1 W Busoni*: Suite for Clarinet and Piano
Apr 2 T Mozart: Piano Concerto No. 5
Apr 3 F Castelnuovo-Tedesco*: *Omaggio a Boccherini*
Apr 6 M Salzedo*: Variations

Apr 7-14 Spring Membership Drive

Apr 15 W Copland: *A Dance Symphony*
Apr 16 T Meyerbeer: Overture & Coronation March from *Le Prophète*
Apr 17 F Heinen*: Concerto in G major
Apr 20 M Ravel: *Ma Mère l'Oye*
Apr 21 T Prokofiev: Symphony No. 1, "Classical"
Apr 22 W Beethoven: Piano Sonata No. 11
Apr 23 T Walton: Suite from *Henry V*
Apr 24 F Boccherini: Cello Concerto in D major
Apr 27 M Jadin*: String Quartet in A major
Apr 28 T Haydn: Concerto in G major
Apr 29 W Liadov*: *8 Russian Folksongs*
Apr 30 T Lehár*: Concertino in B minor

Siskiyou Music Hall

Apr 1 W Rachmaninoff*: Piano Concerto No. 4
Apr 2 T Beethoven: "Kreutzer Sonata"
Apr 3 F Roussel*: Symphony No. 2
Apr 6 M Spohr*: Symphony No. 1

Apr 7-14 Spring Membership Drive

Apr 15 W Prokofiev*: Symphony No. 2
Apr 16 T Fasch*: Overture-Suite in B flat major
Apr 17 F Mozart: String Quartet, K. 590
Apr 20 M Myaskovsky*: Symphony No. 25
Apr 21 T Alexander Mackenzie: Violin Concerto, Op. 32
Apr 22 W Dvorák: Piano Quartet in E flat major, Op. 87
Apr 23 T Shostakovich: Viola Sonata, Op. 147
Apr 24 F Anton Eberl: Piano Concerto in C major
Apr 27 M Rombert*: Quintet No. 1 Op. 41
Apr 28 T Bruch: *Scottish Fantasy*
Apr 29 W Saint-Saëns: Piano Concerto No. 3
Apr 30 T Schubert: Quintet in C major, D. 956

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Metropolitan Opera

April 4 - *Ernani* by Giuseppe Verdi
James Levine, conductor; Angela Meade,
Francesco Meli, Plácido Domingo, Dmitry Belos-
elskiy

April 11 - *Don Carlo* by Giuseppe Verdi
Yannick Nézet-Séguin, conductor; Barbara Frittoli,
Ekaterina Gubanova, Yonghoon Lee, Simon
Keenlyside, Ferruccio Furlanetto, James Morris

April 18 - *Lady Macbeth of Mtsensk* by Dmitri
Shostakovich
James Conlon, conductor; Eva-Maria Westbroek,
Brandon Jovanovich, Raymond Very, Anatoli
Kotscherga

April 25 - *Cavalleria Rusticana* by Pietro
Mascagni
Fabio Luisi, conductor; Eva-Maria Westbroek,
Marcelo Álvarez, Zeljko Lucic

Pagliacci by Ruggiero Leoncavallo
Fabio Luisi, conductor; Patricia Racette, Marcello
Álvarez, George Gagnidze, Lucas Meachem



Eva-Maria Westbroek as Katerina Ismailova and Anatoli Kotscherga as Boris in Shostakovich's *Lady Macbeth*. PHOTO: KEN HOWARD/METROPOLITAN OPERA

For more information about arts events,
visit our online Events Calendar
at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to:
jprartsce@gmail.com
April 15 is the deadline for the June issue.

ROGUE VALLEY

Theater

- ◆ Oregon Shakespeare Festival 2015:
Angus Bowmer Theatre
 - *Much Ado About Nothing* – thru Nov 1
 - *Fingersmith* – thru Jul 9
 - *Guys and Dolls* – thru Nov 1
 - *Secret Love in Peach Blossom Land* – Apr 15 thru Oct 31
- Thomas Theatre
 - *Pericles* – thru Nov 1
 - *Long Day's Journey into Night* – thru Oct 31
 Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org
- ◆ Camelot Theatre Company presents:
Sunset Boulevard – thru Apr 19
Arsenic and Old Lace – Apr 29 thru May 31
Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org
- ◆ Oregon Cabaret Theatre presents: *The Musical of Musicals* – Apr 8 thru May 17
First & Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com/season.html

Music

- ◆ Rogue Valley Symphony presents *Masterworks Series V* Concert featuring *3 Leg Torso-Sinfonia Misterioso*
 - SOU Music Recital Hall, Ashland – Apr 17
 - Collier Center, Medford – Apr 18
 - GPHS Performing Arts Center, Grants Pass – Apr 19
 Tickets: (541) 552-6398 www.rvsymphony.org
- ◆ Chamber Music Concerts present:
 - Elias String Quartet – Apr 3
 - Christophern Nomura, baritone – Apr 24
 SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6154 www.chambermusicconcerts.org
- ◆ Southern Oregon Repertory Singers present *Americas the Beautiful* – Apr 25-26
SOU Music Recital Hall, Mountain Avenue, Ashland – (541) 552-0900 www.repsingers.org
- ◆ Oregon Center for the Arts at Southern Oregon University presents: Northwest Percussion Festival – Apr 10-12
SOU Music Recital Hall, Mountain Avenue, Ashland (541) 552-6348 www.sou.edu/performingarts
- ◆ Jefferson Baroque Orchestra presents: *Catch as Catch Can* – Apr 12
UCC First Congregation Church, Ashland – (541) 683-6648 www.jeffersonbaroque.org



The Historic Cascade Theatre Performance Series presents Natalie MacMaster on April 29.

- ◆ St. Clair Productions presents:
 - Joanne Rand – Apr 17
 - Maria Muldaur and her band: *Way Past Midnight – a Multi-media Retrospective* – Apr 25
 Tickets and info at www.stclairerevents.com, 541-535-3562 or Music Coop in downtown Ashland
- ◆ Siskiyou Music Project presents:
 - Tom & Miles Thompson – Apr 2 – Pascal Winery, Talent
 - Trio Brasileiro – Apr 30 – Old Siskiyou Barn, Ashland
 (541) 488-3869 www.siskiyoumusicproject.com



On Friday, April 17, 3 Leg Torso joins the Rogue Valley Symphony for a full evening concert, performing original 3LT pieces that have been arranged for full symphony orchestra.

- ◆ Music at St. Mark's presents a *Leave-taking Recital* with Dan Gibbs, baritone, and Mande Light, soprano, accompanied by Laurie Anne Hunter, piano – Apr 12
St. Mark's Episcopal Church, 140 N. Oakdale (@ 5th), Medford. (541) 821-0977 www.stmarks-medford.org
- ◆ Craterian Performances present:
 - NW Dance Project – Apr 11
 - Stars on Stage: *Celebrating State Soloists* – Apr 12
 - Rogue Valley Silver Stars – Apr 26
 Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org
- ◆ Imperial Event Center presents: *The Brothers Reed* – Apr 11
Located at 40 N. Front Street, Medford (541) 770-2042 www.imperialeventcenter.com

Exhibitions

- ◆ Rogue Gallery & Art Center presents:
The Rogue Valley Biennial – thru Apr 10
Artist Teen Mentoring Project & Best of the Best Exhibit – Apr 17 thru May 1
Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org
- ◆ Crater Rock Museum features geodes, thunder eggs, scrimshaw, fossils, and minerals from their permanent collection. Located at 2002 Scenic Avenue, Central Point. (541) 664-6081 www.craterrock.com
- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com



Hero's (Leah Anderson) life is suddenly and forever changed on her wedding day, and Margaret (Allison Buck) wonders at her own possible complicity, in the Oregon Shakespeare production of *Much Ado About Nothing*.

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

Other Events

◆ 14th Annual *Ashland Independent Film Festival* – Apr 9 thru Apr 13. Various venues. (541) 488-3823 www.ashlandfilm.org

◆ The historic Holly Theatre offers a behind-the-scenes look at the restoration of Medford's iconic 1930 show palace on Apr 4. (541)772-3797. www.hollytheatre.org

ROSEBURG

Music

◆ Live on Stage Roseburg! presents: *Alex DePue & Miguel De Hoyos* – Apr 16 UCC's Jacoby Auditorium. (541) 440-5414 www.roseburgcommunityconcerts.org

OREGON AND REDWOOD COAST

Theater

◆ The Dolphin Playhouse continues its presentation of: *Art* – thru Apr 12 Located at 580 Newmark, Coos Bay. (541)808-2611 www.thedolphinplayers.webs.com



Siskiyou Music Project presents Trio Brasileiro on April 30 at the Old Siskiyou Barn in Ashland.

Music

◆ Eureka Symphony presents *Springtime Potpourri* – Apr 17 & 18 Arkley Center, Eureka (707) 845-3655 www.eurekasymphony.org

◆ Pistol River Concert Association presents: Johnny & Molly of Communist Daughter – Apr 4 Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Coos Art Museum presents:
· Works from the Permanent Collection thru April 18
· *Vision 2015* – thru April 18
The Coos Art Museum is located at 235 Anderson Ave., Coos Bay (541) 267-3901 www.coosart.org

◆ Trinidad Museum presents J. Goldsborough Bruff Sketches of Humboldt County thru Spring 2015. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse presents: *The Grapes of Wrath* by Frank Galati from the novel by John Steinbeck – thru Apr 11. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877 Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre Performance Series presents:
· Buddy Guy – Apr 4
· *Peter Pan* – Apr 17–26
· Natalie MacMaster – Apr 29
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ The Oaksong Music Society presents: Dan Cray, Steve Spurgin & Bill Evans – Apr 10 Concerts at Pilgrim Church, 2850 Foothill Blvd., Redding. Tickets @ The Music Connection, 3086 Bechelli Lane, Redding (530) 223-2040 www.oaksongs.org



Chamber Music Concerts presents the Elias String Quartet on April 3 at the SOU Music Recital Hall.



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Artscene *From p. 29*

Exhibitions

◆ Liberty Arts presents: *Of Garden and Grave* – Apr 3 thru May 8. Located at 108 West Miner Street in Yreka. (530) 842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park presents *Sweet – A Tasty Journey* thru May 13. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

KLAMATH

Theater

◆ The Little Linkville Plays for Children present: *The Three Billy Goats Gruff* – Apr 11–12 and Apr 18–19. Located at 201 Main St., Klamath Falls. (541)205-4395, www.linkvilleplayers.org

◆ Ross Ragland Theater presents the following:
· Monday Night @ The Movies: *The Silence of the Lambs* – Apr 20
· A Redneck *Taming of the Shrew* – Apr 23–26
Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ Ross Ragland Theater presents the following:
· Young Musicians of Excellence – Apr 12
· Norman Foote – Apr 16
· Tiller's Folly – Apr 24
Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every second Thursday at 8:00 pm at the After-school Lounge, 3901 Brooke Dr., Klamath Falls. (541) 815-3913 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents: *An Explosion of Color with Alcohol Ink* – Apr 6 thru Apr 26. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

◆ Two Rivers Art Gallery presents an on-going exhibition of fine artwork by nearly 50 area artists. Artwork includes rattles & drums, pine needle baskets, beadwork, corn husk dolls, acrylic & oil paintings, pastels & watercolors, stained glass, woodworking, clay, pottery, fiber arts, knitted lace, acrylics on stone, photography, jewelry, quilting, and much more. Located off Highway 97, N. of Klamath Falls, at the Chiloquin Community Center, 140 S. First Street, Chiloquin. (541)783-3326 www.chiloquinarts.com



Ross Ragland Theater in Klamath Falls presents *Tiller's Folly* on April 24.



Pistol River Concert Association presents *Johnny & Molly of Communist Daughter* on April 4 at Friendship Hall.



CascadeTheatre.org
530-243-8877



APRIL 17-26



APRIL 29





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